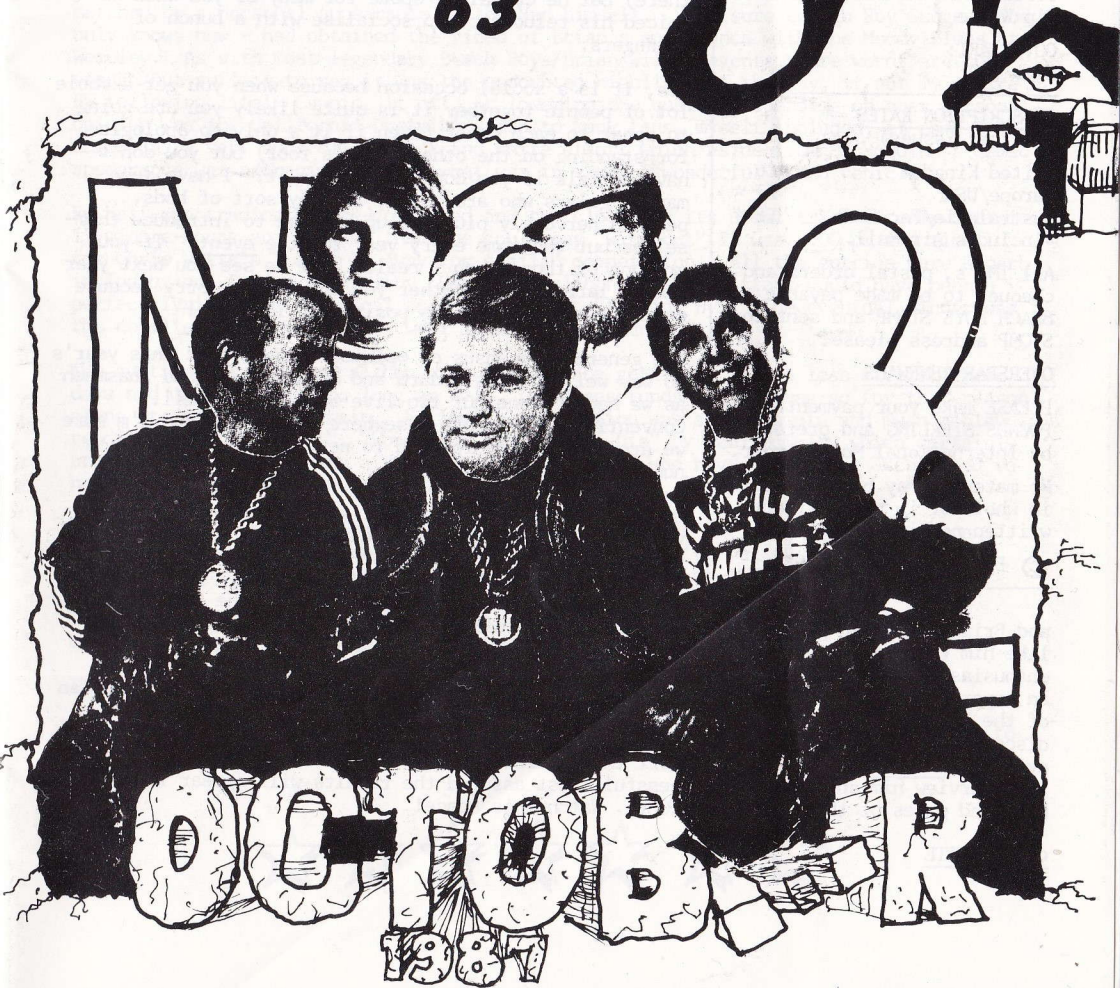


BRACHBURY STAMP

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and Brian Wilson in particular, have produced nothing of any value since 1966 and that, like him (Mr Magee) us fans should have moved with the times and channelled our enthusiasm in the direction of Simply Red, Level 42 and the like. His letter provoked an unparalleled response from outraged STOMPers though, at the time, it was felt as a fan of the group's early work he had every right to air his views. Well, I have recently discovered that a) this man did attend the Wembley concert and b) Richard Magee is not even his real name! In order to sort this fellow out once and for all I shall endeavour to interview him and, if I am successful, rest assured the results will appear in the hallowed pages of the Christmas STOMP. Watch this space!

CHRIS WHITE

Editorial

I know we're all different; some of us love parties and social events while some (myself included) avoid them if at all possible, especially if it concerns someone I don't know or an event in which I have no interest. (What's he blathering on about now? - STOMP readers.) The point I'm making is this - I wouldn't miss a Beach Boys Convention for anything, but I know for a fact that some of you reading this do not attend our annual get-together for one reason only - you are shy. I knew this for a fact even before I spoke to one chap on the phone recently (who for a very good reason should have been there) but he certainly spoke for many of you when he voiced his reluctance to socialise with a bunch of strangers.

Yes, it is a social occasion because when you get a whole lot of people together it is quite likely you are going to speak to each other (even if it's only to apologise for standing on the other bloke's foot) but you don't have to talk if you don't feel like it. I have seen many regulars who are quiet, low-key sort of bods, perhaps nervously plucking up courage to introduce themselves but who come every year for the event. If you are one of those then I really hope we see you next year and if large crowds bother you then don't worry because compared to Wembley it's positively intimate!

The general consensus of opinion suggest that this year's do was well up to standard and broke new ground inasmuch as we had not one but two live acts on the bill. Convention reports are elsewhere in the mag and I'm sure we are all looking forward to next year's special number ten.

On a totally different tack, you may remember a somewhat vitriolic letter we received from a certain Richard Magee a few issues back. For the benefit of new readers and those of you whose memory is as shaky as mine, the essence of his correspondence was that the Beach Boys,

CONVENTION REPORT

With the tenacity befitting a flock of homing pigeons 200 plus devoted Beach Boys fans descended upon Watford Leisure Centre in order to receive their annual fix of the most potent drug known within their circles:- Six hours of Beach Boys music, videos and euphoria. For most the highlight of their year had long since past - their heroes' appearance at Wembley in June - but for a few die-hards the 9th Annual Convention was to contain a surprise which far outweighed the joys of seeing "our boys" in concert. The doors opened at 11.00 am and the early birds were greeted by a remarkably calm MC - Roy Gudge. By 12.00 noon things had settled down sufficiently enough to let the formalities begin.

Trading, talking and viewing commenced and the exemplary raffle prizes (a signed GREATEST HITS and a Capitol Years Boxed set amongst them) gained much attention. Chris and Pip White did a marvellous job of 'raffle sitting' all day and credit must be given to Brian Clarke for selling a remarkable three books of raffle tickets. (Mr Service where were you?).

At 12.30 pm trading ceased, albeit briefly, in order to watch the first video session.

Highlighted by the "Our Team" promo video which was new to most fans as were the rather more animated Fat Boys and Wall of Voodoo videos, the first video session also contained the aforementioned surprise - a delight the like of which could only be matched by a personal appearance of the Man himself. Yes, sure enough Roy Gudge - God only knows how - had obtained the video of Brian's appearance with the Moody Blues at Wembley. As with most legendary Beach Boys/Brian Wilson events, mere words are not enough but suffice to say it was the undoubted highlight of the day, if not my entire BW following life! Capping it off, or lowering the quality depending on ones personal opinion was the California Dreamin' video to many fans, myself included, it came across as a very sub-Police black and white effort which aside from Mr McQuinn's cameo appearance was a tragic waste of what was in truth a wonderful video vehicle.

By half-one trading had re-commenced and the clock did its usual trick of only containing 15 minute-hours and quicker than one could say "wipe out" it was 2.00 pm and time for Chris White's "Let's Go Away For Awhile" competition. All the entries were superb including one from a young lady (Heather Smallbone), whose effort would have been a perfect lyrical and melodic accompaniment to "Passing By". The eventual winner was the ebullient Sean McCreavy - well it had to be didn't it!

The auction was next and although it seems to be getting a little less elitist these days and mayhap a tad too long as well, it raises funds for the mag so for that reason alone it deserves to remain. Following the auction was an impromptu and much applauded rendition of "Surf's Up", "Wonderful" and "Til I Die" by Paul McNulty which certainly brought a breath of fresh air to the long time fans who have now become accustomed to hearing only pre-1966 songs within a live setting.

The sublime was followed by the positively ridiculous in the second video session... "25 Years Together", a bigger waste of time and space I've yet to see - a feeling shared by many but, as Mike said, "We said we had it so we had to show it."

Tony Rivers rekindled the almost extinguished flame by giving some very credible renditions of early BB songs along with various friends.

The raffle followed and the day, the best yet, rolled to an all too early end.

A few fans trundled upstairs to grasp a last chat and offer a final congratulation to Mike and Roy who even then were organising the 10th Convention.



Thanks must go to both Roy and Mike for getting the event together as well as to Chris and AGD for holding the mag together and also the often forgotten Andy Bainborough, without whom none of us would have been there and most of us would never have made our most treasured friendships. From me and everyone there a big thank you to the entire board!

JAMES CROWTHER

-oOo-

CONVENTION REPORT

The 9th Annual Beach Boys Stomp Convention on 12th September provided the opportunity for more than 200 fans to gather together for seven hours talking about our favourite band, THE BEACH BOYS.

As a reader of STOMP since 1980, I've been envious of the Convention and one of my goals, as a Beach Boys fan, was to attend one. I was able to get to Watford, by way of Cornwall, and it was the perfect California Dreamin' day, very sunny.

As the doors opened at 11.00 am, everyone streamed into the Watford Leisure Centre and were greeted by Beach Boys' music and the usual signing in at the door. For the next hour it was time to browse, buy, and sell valuable Beach Boys memorabilia.

Convention co-organisers Mike Grant and Roy Gudge welcomed all of us promptly at 12 noon and gave us the schedule of activities.

The first video session followed shortly and the highlight was watching Brian Wilson perform with the Moody Blues at Wembley Stadium, December 5th 1986. Brian looked confident and happy singing and playing piano on "Sloop John B" and "Help Me Rhonda" after which he stepped back and shook a tambourine on the Moody Blues' tune "Ride My See-Saw". A rare treat to see our mentor in action and quite a rare find.

Throughout the day, audio messages from Carl, Bruce, Al, Mike, along with their supporting musicians, Jeff Foskett, Mike Kowalski, Billy Hinsche, Mike Meros and Bobby Figueroa welcomed everyone to the Convention and told everyone how great it was to play in Europe. Mike Love even told us about the new Beach Boys' record, "Happy Endings". I don't know who was responsible for getting the tape by STOMP fans got the world premiere of "Happy Endings". A new hit? I'll let you judge for yourself when it's released in November.

Chris White's "Let's Go Away For Awhile" competition gave everyone a chance to listen to parts of the runner up entries. There were eight entries altogether but the winner was Sean McCreavy and he was rewarded with Brian Wilson autographed "Let's Go To Heaven In My Car". There's a lot of talent among STOMP subscribers!

The talent continued as we were treated to live music by fan Paul McNulty. He did a great job to three of my all-time favourites, "Surf's Up", "Wonderful" and "Til I Die". A brave choice of songs.

Just when I thought there couldn't be anything better the rest of the afternoon, we had a surprise live set by Tony Rivers and friends, the friends were Tony Harding, Mick Clarke, Mickey Denne and Anthony Thompson. The group had the audience clapping along to their accapella versions of "Surfin' USA", "Surfin' Safari", "Little Deuce Coupe", "Surfer Girl", "Barbara Ann" and "Don't Worry Baby". Superb!

The auction featured some very special items including Al Jardin's jumper which went for an amazing £165! Yes, £165! Another item which will help to keep STOMP going for one more year was a SUNFLOWER LP signed by all group members post 1983. (See auction report for the other items). Thanks for the bids!

The last video session was "25 Years Together" or the 25th Anniversary Special shown complete. The highlight was Brian's "Spirit Of Rock and Roll" but too many embarrassing moments preceded that song. Comedian Joe Piscalo segment had nothing to do with our heroes.

The traditional raffle closed the day's activities. This year's prizes included a set of Beach Boys drumsticks, and an autographed GREATEST HITS LP, Brian Clarke deserves a big thank you for selling all those raffle tickets.

The Convention was nicely organised and included a few pleasant surprises. Hats off to Roy and Mick for doing such a fine job and for keeping STOMP and the Convention going. If you haven't been to a Convention you're missing something quite special. It was worth it for me to travel from Oakland, California, and it was a very special treat to meet so many European fans. It's great being a fan(atic)!

Special thanks are in order to the Beach Boys and band for their messages, Mike Kowalski and Bobby Figueroa for the drumsticks, Dr Eugene Landy, Betty, Caroline, Andy Paley for the singles, Graham, Elaine, and last but not least Mick and Margaret for their hospitality.

LES CHAN
Oakland,
USA

A few more thank you's, John Tobler, Barry Appleby, Ron Altbach, Cheryl Bianchi, Wayne Johnson, David Leaf, Graham Dene, Roger Scott, Jeff Foskett, MCA Records, Polygram Records and last but not least Brian Wilson for the signed singles.

COMPETITION RESULTS

I was worried there for a moment. Having had this brilliant idea for a competition, namely to invite STOMPers to put words and melody to "Let's Go Away For Awhile", I then received one entry! Hastily I sent off a reminder to be included in the next mag and then what happens? The songs came pouring in, that's what.

In the end there were eight versions to choose from and, as they say in all the best comps., it was a very difficult choice and to select a winner from the final three was a hard task indeed. The most important thing for the judges was to remind ourselves that it was the song in the context of the PET SOUNDS album that mattered and not vocal/recording quality. Separating second and third places was almost impossible but, despite Heather Smallbone's enchanting rendition, it was felt that Anthony Rawlings's version was perhaps the merest-shade-of-a-per-cent-of-a-gnat's-left-one more in keeping with what Brian might have had in mind. (On a personal note I preferred Heather's effort as a song in its own right, but that could be 'cos I'm biased towards her dulcitol tones (smack on head from wife!). It must be said, however, that Anthony's composition was a very worthy second place, due in part no doubt to the assistance of producer/recording engineer/backing vocalist and all-round splendid cove ANDY CROWLEY (OK Andy?)

As those attending the Convention will already know it was, once again, the ubiquitous and omnipresent Sean Maccreavy who walked off with the first prize of a signed Brian Wilson single. Although his song happened to be well produced with overdubs and suchlike, the basic melody would sit very comfortably in the album, having the same sort of flavour as "You Still Believe In Me" and "I Just Wasn't Made For These Times".

Other entries were received from (in alphabetical order) Chris Branch, Charlie Brennan, Jim Buchan, John P Nossen and Graham Wieland all of whom produced good ideas and interesting variations from the one basic track. Oh yes, there was actually a ninth entry handed to me in the foyer on Convention day, but after I had explained that the judging had to take place beforehand the tape was whisked away never to be seen again - I still would have liked to hear the song fellers!

Congratulations and thanks to all those who took part; well done Sean, and to save future embarrassment on all sides we just might take you up on your offer (see letter elsewhere).

CHRIS WHITE

RECORD INFORMATION

Apart from the regular 7" and 12" releases of "Wipe Out" there was also a hamburger shaped picture disc, URBP 5, with a small shot from the "Wipe Out" video with Mike, Bruce and Brian. It is the 7" version of the song.

Incidentally later US issues of the 45 actually added the Beach Boys name to the label. A No 2 hit was surely more than anyone involved could have hoped for though it only peaked at No 12 in the US.

A limited edition 1,000 copies of a 7" picture disc "Surfin' USA"/"Surfin' Safari" (Capitol versions), Maybellene 2 was recently released in Holland in a series that also included Jan & Dean's "Surf City"/"Little Deuce Coupe" K-Tel remakes, Maybellene 73.

Joan Jett's "Good Music" which features the Beach Boys on backing vocals was issued here in 7" edited form POSP 877, and 12" which includes the full 5.45 LP version, POSPX 877. "Fun, Fun, Fun" was added to the 12" making the album redundant for Beach Boys collectors.

MIKE

-oOo-

REVIEW

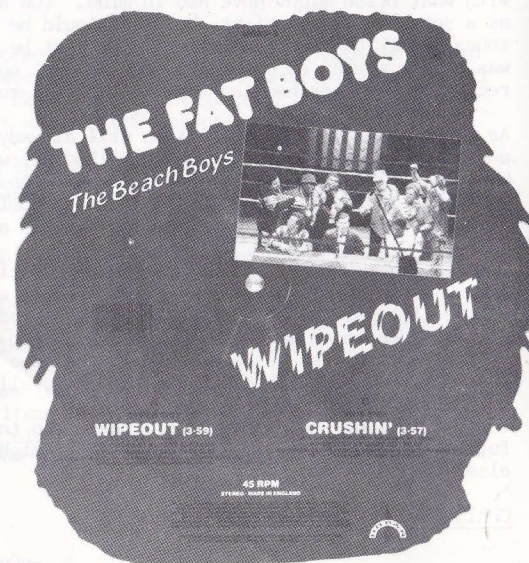
The Raspberries: Overnight Sensation The Very Best of the Raspberries - ZAP 1.

The Raspberries were very much Eric Carmen's group and in the early '70s released four very good albums of quality pop/rock. Eric Carmen has been quoted that rather than sounding like Paul McCartney as many would have liked to, he wanted to sound like Al Jardine.

This album is worthy of your attention for three excellent Beach Boys influenced tracks, "On The Beach", "Drivin' Around" and "Cruisin' Music" which is a rival to "Fun, Fun, Fun" as one of the all time great car songs. After those three songs you will find much more to enjoy like "Overnight Sensation" which still sounds great and the original version of "Ecstasy" which of course The Honeys covered as the title track of their 1983 Rhino LP.

A previous Best Of The Raspberries came out in 1979 with 10 tracks. This 1987 release on the Zap label is much more generous with 15 tracks and a CD with an extra track is due soon.

MIKE



REVIEW

Fat Boys / Beach Boys - WIPEOUT

Source: W H Smith Hit List Video Collection.

If you thought the single worked then you won't be disappointed in the video which opens with Brian, Mike, Bruce and Alan cruising down LA into Little Italy exerting a sort of surfers midas touch except in their case everything they touch turns into a Beach Person all dutifully togged out in suitable Beach wear, including the now obligatory plastic flippers.

Meanwhile the Fat Boys are sitting in the back of their van rappin' on about Surf City.

After that brief appearance the scene shifts to a far more appealing sight - innumerable nubile young girls in bikinis chasing Bri and crew, who for reasons unknown to me and one assumes the guys themselves decide to keep on going. Finally they reach the Big Kahuna Bar where MC's Jardine and Johnston do some nifty scratchin' (on the turntables not on themselves) with a bemused Brian looking on.

The Fat Boys arrive and get into some fairly amusing "Male Ego conflicts" and then finally meet "our" Boys and throw a luau.

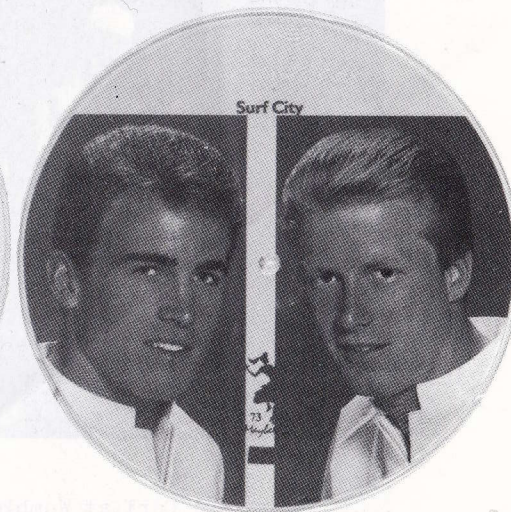
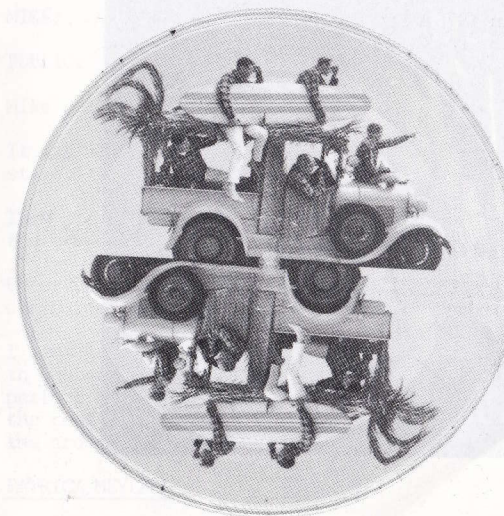
Brian looks astonished at the sight of Ole Jaws making a meal of an unfortunate Honey oblivious it seems to his little brother's only appearance (a long shot on a surfboard). The party then carries on till the fade with the Beach Boys looking far more animated than they did on their own "Rock & Roll To The Rescue" beach scene.

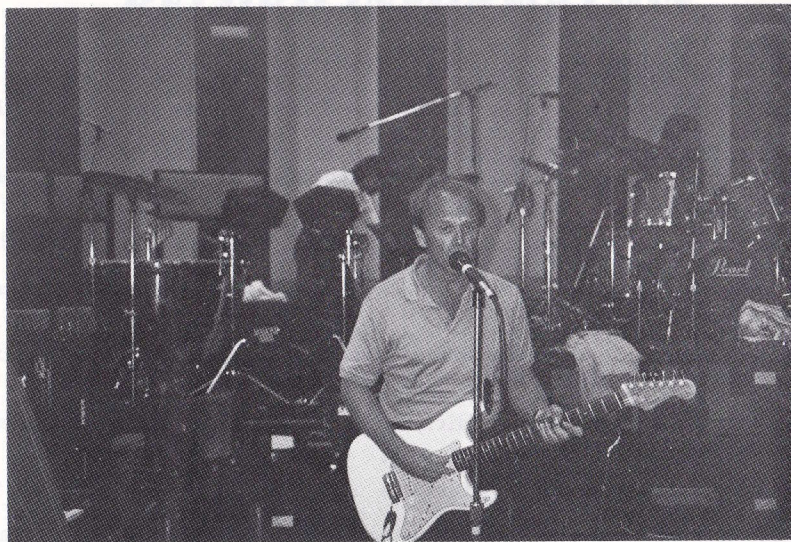
All in all it's a truly enjoyable video and if you like the 45 get the 12" as it features two different and longer mixes of the song. If this ain't a hit then I reckon BJ was right and the Beach Boys shouldn't really record anything again. We will wait and see!

JAMES CROWTHER

(It was, I'm sure they will and we'll just have to - Cont. Ed.)

-oOo-





Alan Jardine rehearsing for Wembley. Photo Mike Grant.



Mike and Carl at Wembley. Photo Barrie Buncher.

CONCERT REVIEWS

Surfin' Switzerland : The Beach Boys At Nyon

Everybody knows that unfortunately it's not possible to surf in Switzerland. The country is very nice with high mountains, small towns, lakes, meadows..., but the most important thing is missing - an ocean!

But, then the great wave arrived from California via Wembley, in the shape of the Beach Boys!

Nyon, a very nice place, situated on the edge of Lemman Lake (Geneva Lake for the French), is a small town between Geneva and Lousanne. The town organises an annual festival of music which this year featured, among others, Status Quo, Carmel, Chuck Berry, the Pogues and the greatest band ever heard, the Beach Boys.

I arrived at Nyon at 9.00 pm where the weather was cold and cloudy and at 9.15 pm, unfortunately, a cold rain began to fall. The Beach Boys were due to begin at 11.15 pm and until then Carmel sang with her band, not very great, but by this time thousands of people were present. The band played until 10.15 pm and by 11.00 pm, my heart was beating more and more quickly. We could see on the stage windsurfing boards and palm trees and at 11.10 pm we noticed Mike Love who looked at the audience. All the crowd recognised him and began to shout, Mike smiled, and went backstage. 11.15 pm all the band arrived on the stage and the crowd went delirious - I couldn't believe it, it was so great. I was just two metres from the stage, everybody was standing, and shouting; it was absolutely incredible!

The Beach Boys sang their songs at an incredible pace and all the fans where I was all knew the songs and sang - really beautiful and wonderful.

Mike sometimes spoke with the public and he said once something like this:

MIKE: Oh, it's raining very much, can we stop singing and come on another day?

PUBLIC: NO.

MIKE: Would you like us to stay?

PUBLIC: YEAH, YES.

Mike smiled.

It was all right for the band, they were sheltered from the rain by the roof of the stage.)

They played and sang until 1.00 am before finishing with "Fun Fun Fun" (Mike said to the crowd, before singing the song: "You were all formidable and we had real fun fun fun.")

Unfortunately, the Beach Boys refused to see the journalists or fans backstage - Nobody could see the band.

I went back home to dream and to sleep a little, because in the morning I had to return to the army barracks in Biere. But I can tell you that all the band seemed to be in perfect harmony and took a real pleasure in singing. Of course, Brian was missing, but the rest of the band was very happy so I think that the rumour concerning a separation of the group can't be true.

PATRICK MEYLAN.

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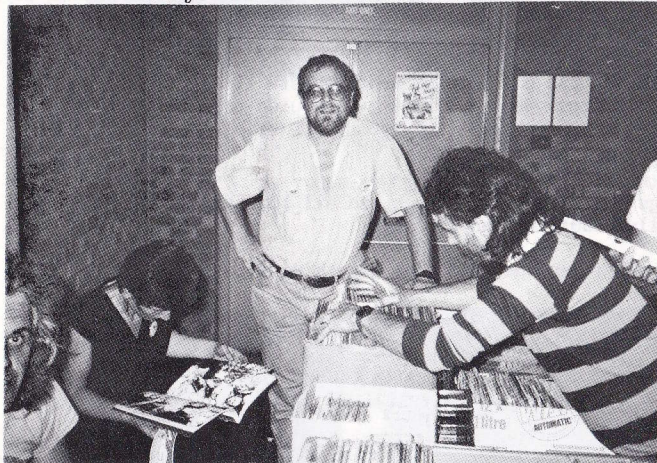
CONVENTION PHOTOS



Tony Rivers & friends. Thanks guys.



Roy & Mike.



Kingsley Abbott.

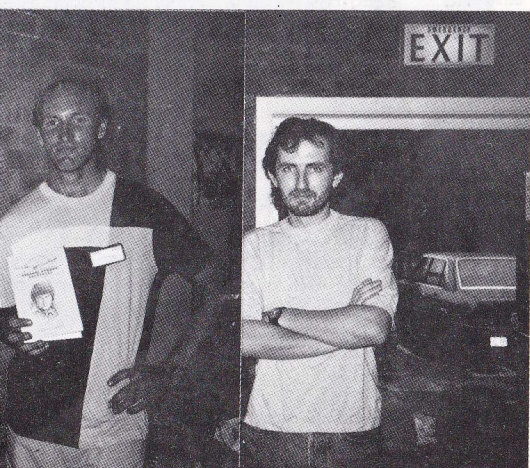
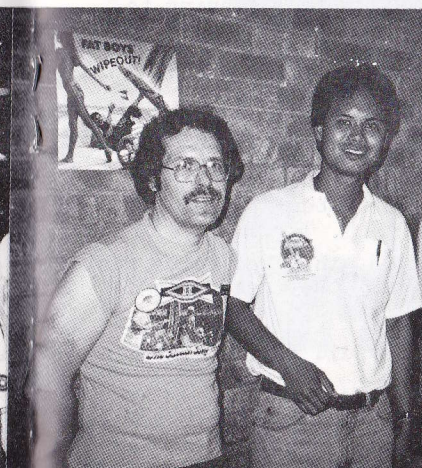
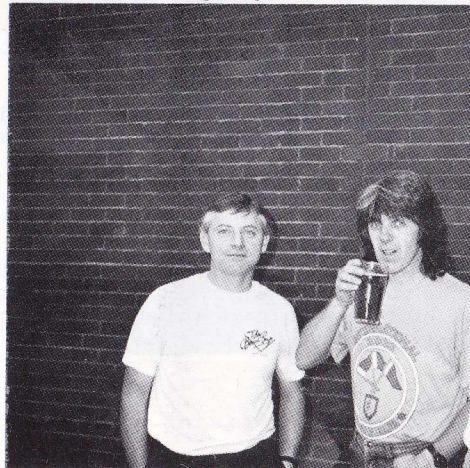


Paul McNulty. Thanks Paul.



Angela Gibbons with Al Jardine's Jumper.

Photo's by Les Chan & Jeannine Launay From FRANCE.
& AGD.



Mike Grant, Tony Rivers, Chris White, Andrew Doe, Trevor Childs, Les Chan, Andrew Bainborough and Nick Guy.

If you'd checked out seat 82 of row C in block O8 situated in Wembley Arena's North upper tier at approximately 9.15 pm on Sunday 19th July you would have found it empty. Why? Simply, I didn't have my ticket. As you will read elsewhere we'd had a very good link up with the group over the weekend. However due to a small hiccup Mick had asked me (amid much protesting) to venture back stage armed with an 'Access to all areas' pass, on what was almost a life or death mission. It was virtually imperative that we obtain Mike Love's signature on a number of albums intended for our 9th and future Conventions. In order for me to be ultra switched on I had off loaded all excess items in my plastic bag that also contained my ticket. It wasn't until after I had seen Mike and hopefully made steps for the sleeves to return to America for the second time, that I came to realise my error.

We had learnt that the Beach Boys were due on stage at 9.15, in fact it was 9.17 so 2 minutes down, but it really was the business. I was delighted with the way they attacked "California Girls" very impressively and we were off. They ran through some 34 numbers to 10.52 pm but rather than list every one there were, for various reasons, a number of highlights.

The second number was one that Mick had suggested to Alan Jardine the previous morning; they were to play three altogether. "I Can Hear Music" originally from The Ronettes with Carl on lead, he never lets us down and I wondered how long it was since this was last performed 'live'.

Four songs later was the one I think they should start with, from 1975 in the stadium, the superb "Wouldn't It Be Nice". Following the song after this was another request to Alan and I had been quick to point out that this was my favourite of all, "Then I Kissed Her". I thought this was great and I felt the audience loved it, even if I couldn't hear it, then as if by magic my second favourite with Carl on lead again, "Don't Worry Baby" which was marvellous. But please consider that just 24 hours earlier I too had presented this song in its original form at one of my '60's roadshows to a live audience. On my song list I wrote, "where was Brian?"

One number on came the track that I always close the roadshows with, '60's or otherwise. To hear this for possibly the last time 'live' was rather special and that moment will remain with me whenever I play "God Only Knows", a track among the very best in rock with singing and vocals second to none.

Brian was mentioned by Carl as he introduced "Surfer Girl" and then "Heaven" and this I could hear. I wondered how many were listening to this for the first time, as with Alan his voice is still so good.

Sorry, but "Getcha Back" wasn't so good and I thought at this stage how we missed the Dennis of 1980 while they performed this.

"Disney Girls" came along a couple of numbers later and Bruce was very good, I was now becoming accustomed to hearing their performance.

Perhaps the best reception of all was for the 1966 number 1, ("Good Vibrations"), what more can I say.

I doubt many of the audience went home disappointed, they had value for money. The press have no right to pass comment, all they needed to do was open their eyes and look around.

The high point was "Then I Kissed Her" even if they did wear out Mick's tape at the rehearsal.

My final note: I doubt you'll see them live again in England' but we said that in 1980, so who knows.....

ROY GUDGE

LETTERS

Dear STUMP

I really (as always) enjoyed the Wembley show although at times I found the vocals a little difficult to hear, (not loud enough compared with the instruments). The highlight for me was probably Carl singing "Heaven" but I thought the whole excitement/atmosphere of the show was unbelievable. I almost cried when the "wave" started and definitely felt tears when the chords of "California Girls" started. (It really is a great beginning to a song and a great way to start a show - the anticipation as it builds slowly then erupts into the familiar sing-along song). However, I couldn't hear Mike during the first couple of lines though perhaps we were in a bad position of the arena.

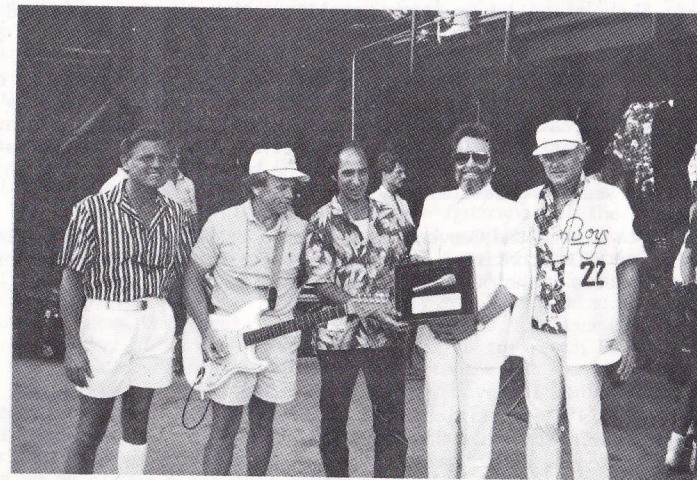
Beach Boys concerts are a real paradox to me because although I really enjoyed the show I find that I'm so keyed up with excitement/anticipation/joy/worry (will they be any good) and concern (will the crowd like them) that it's hard to be objective. Perhaps if we saw them more often it would be easier. On the one hand you have the tremendous audience participation and atmosphere of constant singing along and clapping - I REALLY love this and have never experienced anything else quite like it. Yet on the other hand I would also like to just sit back and listen to the group, take it all in, listen to the harmonies and subtleties and even the faults. Yet this is virtually impossible to do when we get to see them so infrequently and also with everyone singing along.

I guess in some ways this is the same old BEACH BOYS dilemma:

The new songs/old songs dilemma, The artistry/commercialism dilemma, The Wilson/Love dilemma.

Anyway it was probably the best day of my life since Knebworth 1980 (or Knobworth as Mike Jagger once called it.) Totally ignored by the music press (huh!) supposedly because the Beach Boys don't wear dresses/chew heads off pigeons/perform on stage sex/smash their guitars/swear at the audience etc. Ignored because they just sing and play GREAT MUSIC. Cheers for now.

C K McKERNAN



Beach Boys accepting award from Vox, August 16 1987. Photo Les Chan.

Dear STOMP

Having attended the excellent concert at Wembley, I thought I'd just say a few words about, as I see it, the 'unsung hero' of the group - Alan Jardine. OK so Brian is the genius of the group, no-one would doubt that, and the rest of the group have all got great voices, especially Carl, but what about Al? Little seems to be mentioned of him. Indeed if he hadn't approached Brian to start a folk group, who knows where the BB would be today. His voice is just as good, if not better than when he was younger, and at long last he is singing more lead vocals.

It was good to hear Radio One play "I Get Around" on 3rd September, as a tribute to his birthday. So I'll finish by saying let's hear more of Al in future please.

LORRAINE MEAD

By the way I have two questions I'd like to ask:

Q: What is the title of the song Al sings at the July 4th Concert 1984 after "Come Go With Me"?

A: Title is "Buzz, Buzz, Buzz", a 1958 USA hit for the Hollywood Flames.

Q: Who sings lead vocals on "Rock And Roll To The Rescue" and "California Dreamin'" (from MADE IN USA album)?

A: "Rock And Roll To The Rescue" - Brian Wilson & Alan Jardine.
"California Dreaming" - Alan Jardine & Carl Wilson.

Dear STOMP

Reading the latest issue at an age when "life is supposed to begin" and with a single that has leapt up to number 2 in the charts makes me feel that it is just like old times!

This coming week could conclude what I believe is a unique treble; a convention, a year when the group visited our shores for a 25th Anniversary concert and a number 1 single! (Well, nearly - Cont. Ed.) A year to remember for all of us I should think.

I have reminisced in your columns on a few occasions in the past and shall probably do so again during what I sincerely hope will be another ten years of STOMP success. However, I do hope that we shall have group as well as individual success and that efforts will combine in the studio "with harmony".

I must say how much I have enjoyed the albeit limited output in recent times and it is an absolute mystery to me why "Rescue" failed to get much airplay. It was such a strong single with some great "hooks", particularly Mike's bass lines which are as excellent as ever. Mike has his critics but I am not one, and I must say that all his recorded vocals of late have been really spot-on. He has also been active in the studios during recent years and is still the front man at concerts.

Whilst I was unable to attend the Convention I do hope it was a huge enjoyable success and that membership of STOMP continues to grow and entertain us loyal followers to the turn of the century; heres to the 50th Anniversary concert.

JOHN CORDELL

Dear STOMP

I was interested in Chris's competition at the Convention but what about some kind of panel game for next year? Something like the STOMP 'team' put on the spot with questions asked by audience, either previously sent in to somebody like Pip, or alternatively asked on the day. I say that because I've got a couple up my sleeve which I'm sure you wouldn't get given 15-20 seconds to answer!!

JOHN SIMPSON

(Hmrrrr STOMP Team)

What can I say, but thanks again for another cracking Convention!

I thought the atmosphere was much more friendly this year, and the day's events were very varied. It was fabulous to see people like Paul and Tony and "The Rubette Castaways" getting up and braving the opinion of the 200 best connoisseurs of harmony in the world! Great fun.

Despite the unfavourable remarks made about the Hawaiian Jubilee party, I thought it was thoroughly enjoyable and the quality of all the vocals was superb.

That Brian Wilson chappie seems to be getting younger and trendier with every video he makes!

Most of all Mike, and all the guys (and girls!) who made the Convention such a success, thanks for letting me win the pride of my collection - that signed Bri single is wonderful - and all for just penning a few lyrics to a semi-forgotten instrumental!

(Chris and Pip White suggested I should actually set the competition next year - how about it?!) (Fine by me - Ed.) (Definitely fine by me, over to you Sean - Cont. Ed.)

Until the next time I look forward to another great issue. Thanks for everything.

SEAN MCCREAVY

Dear STOMP

First of all, I'd like to thank you for your thorough coverage of all current Beach Boy releases, non-releases, studio sessions for outside artists, etc. Without your comprehensive mag, it would be impossible for a Beach Boys 'Freak' like myself to keep my collection of Beach Boy music up to date (especially for someone with no tolerance for 'so called' contemporary values).

To comment briefly on the Fat Boys/Beach Boys "Wipe Out", it's a terrible record with outstanding backing vocals! Many children in Jamaica can come right off the street and 'Rap' with a zillion times more rythm sponteneity and lyrical creativity than any of todays disco-rap creeps. It's called 'Toasting'. If one traces the best of the Beach Boys early records, they can find a link of 50's Rythm and Blues high notes (sung by Brian) and low notes (sung by Mike) and for the first time in a long time, they've got that ol' rythm back! Of course, the real clincher is Brian's numerous vocal overdubs, which sound magnificent (more proof as to who is still the best singer in the group). However, AGD's comments about the guitar part being 'too competent to be Carl' makes me laugh. There are thousands of 'competent' musicians on this planet, but that says nothing about Rock and Roll spirit. Next to Carl's work on "Let's Go Trippin'", the 1987 "Wipe Out" is obviously LAME!!!

Which points out my major gripe with STOMP. I'm constantly reading dismissals of the early Beach Boys LP tracks, such as "Noble Surfer", "Surfer's Rule" and there is a noticeable lack of appreciation for their ravin' instrumentals. Your re-issue reviews of "Surfin' USA" and "Surfer Girl" showed complete ignorance of the original reasons for the Beach Boys' enthusiasm, talent, and success. A good deal of your British readers surely do not truly understand what made the Beach Boys so great from even their first 45. For this reason, I have published the first Brian Wilson "Surf Music/Wall of Sound magazine, "The Dumb Angel Gazette". It's the only mag of its kind, written from an authentic 60's Southern California point of view; it has 90 pages each issue and it comes out Bi-Annually. I've chosen the top writers in the Beach Boys/Surf Genre to help better express my feelings as to what's important about the music and the sound. David Leaf, John Blair, Brad Elliott and Bob Dalley have all contributed their wisdom and knowledge to the first issue. Plus, being in Los Angeles, I've tapped some pretty good sources for some previously un-published photos of excellent quality. The emphasis is on humour, facts and ROCK AND ROLL (in its original form!!)

I'm certain that your readers will enjoy the magazine as a perfect complement to STOMP. You magazine keeps us abreast of what's happening today, and the Dumb Angel Gazette maintains the purity of HISTORY without nostalgia.

DOMENIC PRIORE

The Dumb Angel Gazette
727 South McPherrin Ave., Monterey Park,
California, 91754, U.S.A.

Curt Boettcher's name has cropped up several times in association with the Beach Boys, and on a couple of occasions he narrowly missed being one of them. But sadly that is only a reflection of what might have been because Curt died on 14th June as a result of a lung infection which had been bothering him for a year or so.

His career in music got off to a start with his group The Golde Briars who stylistically were more folk than Peter, Paul & Mary but vocally light years ahead with arrangements Brian might dream about. To the vocal aficionado Curt hit his highlights in the early part of his career with a song he co-wrote with Tandyn Almer "Along Comes Mary" which he produced for The Association. Their second single together proved to be the one that lays in everyone's mind - "Cherish". Another act on The Associations label - Valiant - had a record that did draw Brian's attention to his name, it was by Lee Mallory and entitled "That's The Way It's Gonna Be". However, the label sat on it and it's not the legend in quite the way one would have hoped, but Lee became part of Curt's group, The Millenium who cut one classic album "Begin" and then split up. It was and is a masterful record, homing in all his vocal tricks and inventing some more, and technically it was the world's first sixteen track recording, No BB fan should be without it!

Around the time of Curt's solo album "Innocent Face", Brian called him up to do some writing, but being wrapped up in his own project he declined. Quite plausibly, given the date, you may be looking at seven composers for "Sail On Sailor" which ironically includes Tandyn.

Curt was to touch base with the Beach Boys on many occasions in the '70's, from Bruce he got the group name California (Music) and sang lead on "Jamaica Farewell" and "Music 3" as singles and on the subsequent album "Passion Fruit" which included Bruce's "Brand New Old Friends". And they worked with the group Sailor, and sang on albums by Helen Reddy, Dennis Wilson, Eric Carmen, Bruce Johnston, and then Bruce got his gig back with The Beach Boys.

For them Curt and Bruce produced "Here Comes The Night" which earned more flack than plaudits. Sadly it came out at the time of the disco backlash though recording-wise it's a remarkable achievement and vocally the Beach Boys' cleanest recording, which was probably the problem. As I was around at the sessions I can say it was a mind boggling process just thinking what to leave out. Bruce did a great job on the single edit though.

Upon the completion of the next project for Bruce J productions, Geno Washington, the two were to set up a label but Bruce's Beach Boy activities became his concern as he rejoined the band.

However, Curt did get to produce Mike Love's solo album "Looking Back With Love", where he persuaded Mike to sing via his throat. And given Mike's love of oldies the rest stands up pretty well, Curt at least got Mike a deal whereas the other two albums are in the vault.

Anyway, if you have dabbled in vocal groups apart from this mag's pre-occupation, you will find those with the name Boettcher (no matter how they spell it) worthy of your attention.

Now Curt is gone, he was incredibly talented as a singer, vocal arranger, producer, and engineer who dared to do so many things in the studio we take for granted. The worst thing with all these obvious talents was that he ran against the record companies with his foresight, he was of this time, but ahead of it. And Curt will be sorely missed as a friend.....

R J McCARTHY

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POLL RESULTS

There was a good response to the '79-'86 favourite song poll so many thanks to all who entered and here are the results. As usual 10 points was awarded to No 1 down to 1 point for No 10.

1. Good Timin'	568	22. Sumahama	60
2. Getcha Back	342	23. Here Comes The Night	57
3. Where I Belong	332	24. Oh Darlin'	56
4. Rock 'n' Roll To The Rescue	261	25. Livin' With A Heartache	44
5. Lady Lynda	241	26. Love Surrounds Me	42
6. Goin' On	240	26. Keepin' The Summer Alive	42
7. California Dreaming	213	28. Sunshine	35
8. Full Sail	207	29. Endless Harmony	32
9. It's A Beautiful Day	189	30. Some Of Your Love	28
10. She Believes In Love Again	183	31. Shortenin' Bread	22
11. Baby Blue	175	32. Chasin' The Sky	21
12. It's Gettin' Late	172	32. When Girls Get Together	21
13. Santa Ana Winds	140	34. Maybe I Don't Know	19
14. Male Ego	128	35. It's Just a Matter of Time	18
15. California Calling	125	36. School Days	8
16. I'm So Lonely	120	37. Lady Liberty	3
17. San Miguel	111	38. Sea Cruise	2
18. Goin' South	110	39. Runaway	1
19. Angel Come Home	94	40. Passing Friend	0
20. Crack At Your Love	78	41. I Do Love You	0
21. East Meets West	66		

As you can see "Good Timin'" was an easy winner and must rate as an all time classic along with the '60's songs. Only the two outside songs from the 1985 album did not receive a vote from the 41 eligible songs.

Prize winners drawn out at random were Steve Hurst, Garry Port, Mark Smith, D.C.W. Rogers who should all shortly receive either albums, press kits or photos.

MIKE

NEWS

Continuing their (apparently) sworn intent of recording with the most unlikely partners, the next BB collaboration 45 is due in the US early November or thereabouts, it being the duet with Little Richard, "Happy Endings". The last we heard it was going to be on Atlantic, backed with a live rendition of "California Girls" from one of the Washington gigs. Those who made the Convention and heard the song will realise that any hope of emulating the chart success of "Wipeout" is non-existent...

Speaking of "Wipeout", the 45 is now gracefully descending the charts on both sides of the Pond, having topped out at 12 in the US and falling fractionally short of the top slot in the UK. For the statfreaks, the placings were:

	Wk	Comm.	
Hot 100:	11.7.87	72-65-57-45-39-30-23-20-16-13-12-12-18-26-37-48	
UK Chart:	22.8.87	41-19-3-2-3-7-12-18-32-45	

As we tap this out, the Fat Boys' LP CRUSHIN', containing "Wipeout" is at number 3 in the US charts. Absolute completeists should be aware of the fact that a hamburger shaped picture disc of the 45 is available, one side of which uses a shot of the wrestling ring sequence from the video. Yes... and finally on the "Wipeout" front, the band have taken to performing the vocal version at shows, with either Jeff Foskett, Eddie Carter or Billy Hinsche handling the lead vocal, depending on which paper you choose.

Conspicuously absent from the gigs is Brian, and not only because he's beavering away at his solo project. If various reports from the Land Of The Free are any indication, Brian Wilson and the Beach Boys are no longer one and the same thing... Meantime, a release date of early next year (March - April?) for Brian's album is rapidly becoming more likely, the delay being due to the painstaking care lavished on the album. New titles to emerge are "Night Time" and "I Walk The Line" (both described as being in the WILD HONEY mould), "Living Doll", "Just Say No!" (an anti-drug song), "So Long" and "Saturday Morning In The City", which has been referred to as SMILE-ish (whatever that means... answers in a plain brown wrapper, please), whilst the previously mentioned "Baby Let Your Hair Grow Long" apparently harks back to the PET SOUNDS era.

However, Brian hasn't been too busy not to be able to take a little time out and contribute to a fund raising LP for Folkways. All the songs on the disc are either Woody Guthrie or Leadbelly compositions, Brian's contribution being "Goodnight Irene". Other artists on the album include Dylan, Springsteen, Willie Nelson, Al Greene and Chrissie Hynde. More details when we get 'em.

On the slightly-less-than-legal-records front, two new one's have hit the racks, BRIAN LOVES YOU and BAMBOO. Both titles will be reviewed next issue, but we thought we'd include the track listings here...

BRIAN LOVES YOU

Side 1:	That Special Feeling	Side 2:	Love Is A Woman
	It's Over Now		Mona
	They're Marching Along		Airplane
	Still I Dream Of It		Let's Put Our Hearts Together
	* My Diane		I'll Bet He's Nice
			I'm Bugged At My Ol' Man

(* = stereo track)

BAMBOO:

Side 1:	Moonlight	Side 2:	Baby Blue Eyes
	It's Not Too Late		Love Surrounds Me
	Companion		+ New Orleans
	School Girl		He's A Bum
	Wild Situation		Holy Evening

(+ = instrumental track)

CD Corner: according to Billboard, PET SOUNDS will be out in mid-priced CD this month, along with SURFIN' USA and SUMMER DAYS, and not before time... SUNFLOWER next, please? Reviews, of course, will be welcomed with open arms.

Rumours and the like: a west coast source informs that the Boys - with or without Brian - could be studio-bound in January...

"Two Lane Blacktop" received its third UK TV airing on 10th October, (anyone see it? Anyone understand it?) and the 25th anniversary special is slated for an Xmas showing on the commercial channel, in an edited form - hopefully most of the crud will be excised...

On the literary front, two new BB-zines have appeared, both from Southern California, both quarterly. Details of Dumb Angel Gazette and Endless Summer Quarterly are to be found elsewhere in STOMP, and we'll review them next issue. Steven Gaines's exercise in muck-raking and skeleton-rattling, HEROES AND VILLAINS, will shortly be available as a paperback in the UK. Finally, it's possible that a long-awaited update of Brad Elliott's seminal BB discography may come to pass: the word is that Pieran Press have contacted Brad about updating the existing version, whilst Brad himself would rather come up with "Surf's Up II 1981-1986". Whatever, we're anxiously waiting...



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TAPE LIST No. 5

1. THE BEACH BOYS 25th ANNIVERSARY SPECIAL. 1986 Radio special celebrating the groups Silver Anniversary with interviews Carl Wilson and Dean Torrence. Plus 1979 interviews with Carl Wilson and a live 'Caroline No' from Radio City Music Hall. Music Edited Out.
2. THE BEACH BOYS 25 YEARS TOGETHER. Soundtrack to the TV Special from Hawaii. Side A- Help Me Rhonda, Fun, Fun, Fun, California Girls/California Dreaming, Sail On Sailor with Ray Charles, Friends & Lovers Carl & Gloria Loring, I Can Hear Music with G. Loring, In Cars-Glen Campbell, Little Deuce Coupe/Little Old Lady From Pasadena/I Get Around with G. Campbell, Rock n'Roll Music with the Fabulous Thunderbirds. Side B- Be True To Your School, Dont Worry Baby/Getcha Back/Wake Up Little Susie with the Everly Bros, Disney Girls, God Only Knows with Jeffrey Osborne, Surfer Girl/Surf City/Surfin'USA, Wouldn't It Be Nice with Belinda Carlisle, Darlin' with Three Dog Night, Heaven, Spirit Of Rock n'Roll
3. BRIAN WILSON INTERVIEW. Broadcast on Radio London, January 1987.
4. FARM AID 2. Side A- Help Me Rhonda, Lady Liberty, Rock 'N' Roll To The Rescue, Surfin'USA. Brian Wilson Live at the NAS. Surfer Girl, Let's Go To Heaven In My Car, California Girls. Side B- Capitol Silver Platter. Beach Boys Christmas Special. Brian Wilson interviews plus tracks from the Xmas LP.
5. LIVE AT PHILLY SPECTRUM(W10Q) 1980. Side A- California Girls, Sloop John B, Darlin', School Days, In My Room, Do It Again, Little Deuce Coupe, Keepin' The Summer Alive, God Only Knows, Good Timin', Some Of Your Love, Surfer Girl, Goin' On, Be True To Your School, Catch A Wave. Side B- Livin' With A Heartache, Lady Lynda, Disney Girls, Long Tall Texan, Help Me Rhonda, Wouldn't It Be Nice, Rock N'Roll Music, I Get Around, Surfin'USA, Good Vibrations, Fun, Fun, Fun.
6. BEACH BOYS LIVE IN STOCKHOLM 1964. BRIAN LIVE AT TROUBLE IN PARADISE 10-3-85 BEACH BOYS LIVE ON SHINDIG 1965. Side A- BB 1964 Papa Oom Mow Mow, Little Deuce Coupe, Surfer Girl, Monster Mash, Louie, Louie, Surfin'USA, Dont Worry Baby, I Get Around, Johnny B Goode. Side B- Brian Live 85. Da Doo Ron Ron, Sloop John B. BB LIVE 65. Fun, Fun, Fun, Long Tall Texan, Please Let Me Wonder, Help Me Rhonda. CAPITOL SILVER PLATTER. Brian Wilson interview for Smiley Smile.
7. LIVE AT LONG BEACH JULY 5th 1981. Side A- California Girls, Sloop John B, Surfin', God Only Knows, 409, Shut Down, Little Old Lady From Pasadena, Little Deuce Coupe, Help Me Rhonda. Side B- Rock 'N' Roll Music, I Get Around, Surfin' USA, Good Vibrations, Barbara Ann, Back In The USSR, Plus out-takes recorded during commercial break In My Room & Dennis/Brian Jam plus interviews.
8. LIVE IN YORK PA 21-6-86. Side A- Good Vibrations, Getcha Back, Sloop John B, Darlin', Dance, Dance, Dance, Wouldn't It Be Nice, God Only Knows, Come Go With Me, Do It Again, Okie From Muskogee, 409/GTO/Little Old Lady/Little Deuce Coupe/Hey Little Cobra/Shut Down/I Get Around, Surfer Girl, Heaven. Side B- California Dreaming, Help Me Rhonda, California Girls, Surfin'safari/Hawaii/Catch A Wave/Surf City/Surfin'USA, Rock 'N' Roll To The Rescue, Rock 'N' Roll Music, Barbara Ann, Fun, Fun, Fun. Plus from Caesars Tahoe Runaway, California Dreaming, Getcha Back, Darlin', Dance, Dance, Dance.
9. SURFING BEACH PARTY. Soundtrack to the video, with introductions by Dean Torrence. Side A- Little Deuce Coupe, Dead Man's Curve, Drag City, The Little Old Lady From Pasadena (Mike Love lead vocal), Fun, Fun, Fun (Mike lead), Jennie Lee, New Girl In School (Mike lead) Barbara Ann. Side B- Surf City, Surfin'+, Surfin'Safari (Mike lead), Ride The Wild Surf, Baby Talk, Sidewalk Surfin' (Mike lead), Surfer Girl+, Pipeline, Wipeout. Songs marked with + are BEACH BOYS pre Capitol versions all other tracks are newly recorded versions.
10. LIVE AT WEMBLEY ARENA JULY 19th 1987. Not great quality but a nice souvenir. Side A- California Girls, I Can Hear Music, Sloop John B, Darlin', Dance, Dance, Dance, Wouldn't It Be Nice, Do It Again, Then I Kissed Her, Dont Worry Baby, In My Room, God Only Knows, Cottonfields, Okie From Muskogee, Little Deuce Coupe/Little Old Lady From Pasadena/Shut Down/409/GTO/I Get Around, Side B- Surfer Girl (with short gap), Heaven, Getcha Back, California Dreaming, Come Go With Me, Disney Girls, Good Vibrations, Rock 'N' Roll Music, Help Me Rhonda, Barbara Ann, Wipeout/Surfin'Safari/Surf City/Surfin'USA, Fun, Fun, Fun (Not Complete)

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